Aperture

derek beaulieu
Aperture
Aperture
derek beaulieu
For Madeleine
APERTURE was made by hand using dry-transfer lettering, without the use of computers, and subsequently digitally recoloured. Once ubiquitous in graphic design and advertising from the early 1960s to early 1990s, dry-transfer lettering has been relegated to use by artists and hobbyists. At one point a specialized tool with an expensive price tag, dry-transfer lettering was used in graphic design and technical drafting, in order to standardize graphic elements, eliminate the individuality of the artist’s hand, and speed up the creative process.

As dry-transfer lettering ages, it cracks and ripples, becoming less pliable. Letters no longer adhere to surfaces faithfully; they flake and crumble, crack and crumble. These poems reflect that lack of cohesion; the letters crumble away from meaning, leaving rough traces of what could have been meant.
This book could not have been written without the support of Kristen Beaulieu and Madeleine Beaulieu; thank you. Gregory Betts, Christian Bök, Kenneth Goldsmith, Helen Hajnoczky and Jordan Scott provide the camaraderie and conversation that make me a better artist. Thank you also to Anthony Etherin and Clara Daneri, for their exceptional work, and to Nasser Hussain and Tom Jenks, for their support. Portions of this work were previously published in *Fragmentum* (Simulacrum Press, 2018) and in *Concrete & Constraint* (Penteract Press, 2018).

derek beaulieu is the author / editor of 20 collections of poetry, prose and criticism, including two volumes of his selected work, *Please No More Poetry: the poetry of derek beaulieu* (2013) and *Konzeptuelle Arbeiten* (2017). His most recent volume of fiction, *a, A Novel*, was published by Paris’s Jean Boîte Editions. beaulieu has spoken, performed and exhibited his visual work across Canada, the United States and Europe, and he has won multiple local and national awards for his teaching and dedication to students. derek beaulieu was the 2014–2016 Poet Laureate of Calgary, Canada, and he is Director of Literary Arts at *Banff Centre for Arts and Creativity*. 
“It would be easy to say that *Aperture* ‘looks into language’, but make no mistake: it’s not a dry academic investigation, or an open-ended enquiry – it quite literally peers into the material of language. Stein might have extracted the ‘radium of the word’, but Beaulieu retains the carapace left behind, and in so doing, finds fresh value in every blister and fissure. Language becomes like your oldest t-shirt, poised on the brink of absolute familiarity and complete disintegration. Or, more succinctly: *Écriture craquelure.*” — Nasser Hussain

“Imagine Rothko with Letraset, Rorschach as a synesthesiac suprematist, or the aurora borealis viewed from Willie Wonka’s great glass elevator, and you’re some way towards the beautifully delirious polychromatic drench that is derek beaulieu’s *Aperture*. Operating at the ragged perimeter of language, beaulieu sends back glyphs, graphemes and glitches, strange news from other stars. *Aperture* is apt: each page is an opening into a dimension at once contingent and perfectly ordered, fragmented yet geometric, abstract yet coherent. *Aperture* is not so much a book as an experience, an irresistible technicolour tide.” — Tom Jenks